THE STAR BANJO ACCOMPANIST.

Small Treatise on Banjo Accompaniments.

PROGRESSIVLY ARRANGED

BY

J. E. DALLAS.

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J. E. DALLAS'
BANJO ACCOMPANIST.

The want of, and constant demand for a complete table of chords for the banjo has induced me to compile the following pages. This small work is intended not only for those who have a slight knowledge of the instrument, but also for the more advanced players who I hope will find it useful for study and reference. As I have intentionally omited the rudiments of the instrument I must refer the beginner to my "*Star Banjo School*." There are three chords in each key termed the *Tonic*, *Subdominant* and *Dominant*. By modulating, (passing from one key to another) the following table of Major and Minor chords will be found sufficient for playing ordinary accompaniments. Other chords termed *incidental* are sometimes introduced into accompaniments and will be explained further on.

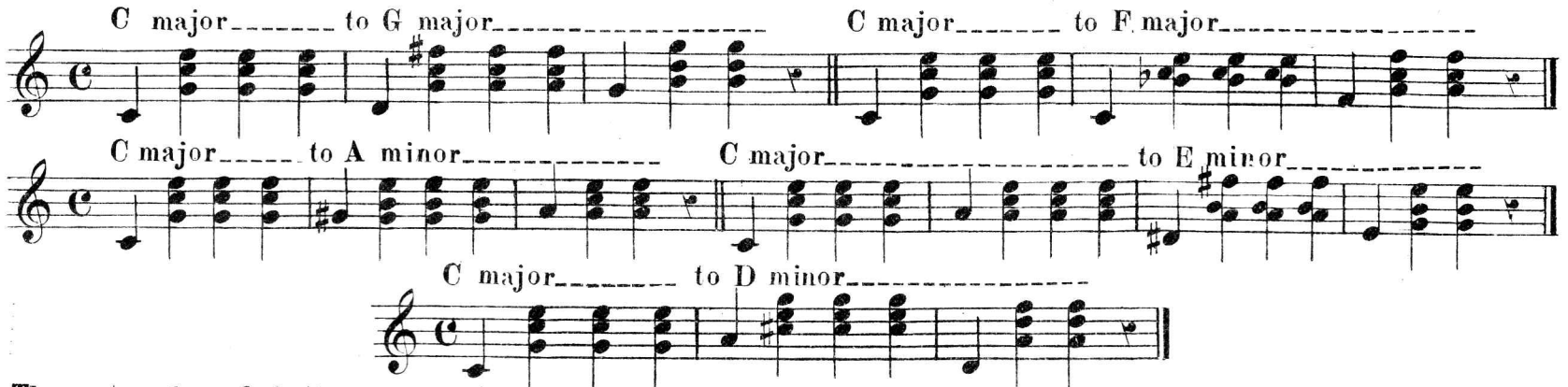
SUMMARY OF CHORDS ORDINARILY USED FOR ACCOMPANIMENTS.

Major.

Minor.

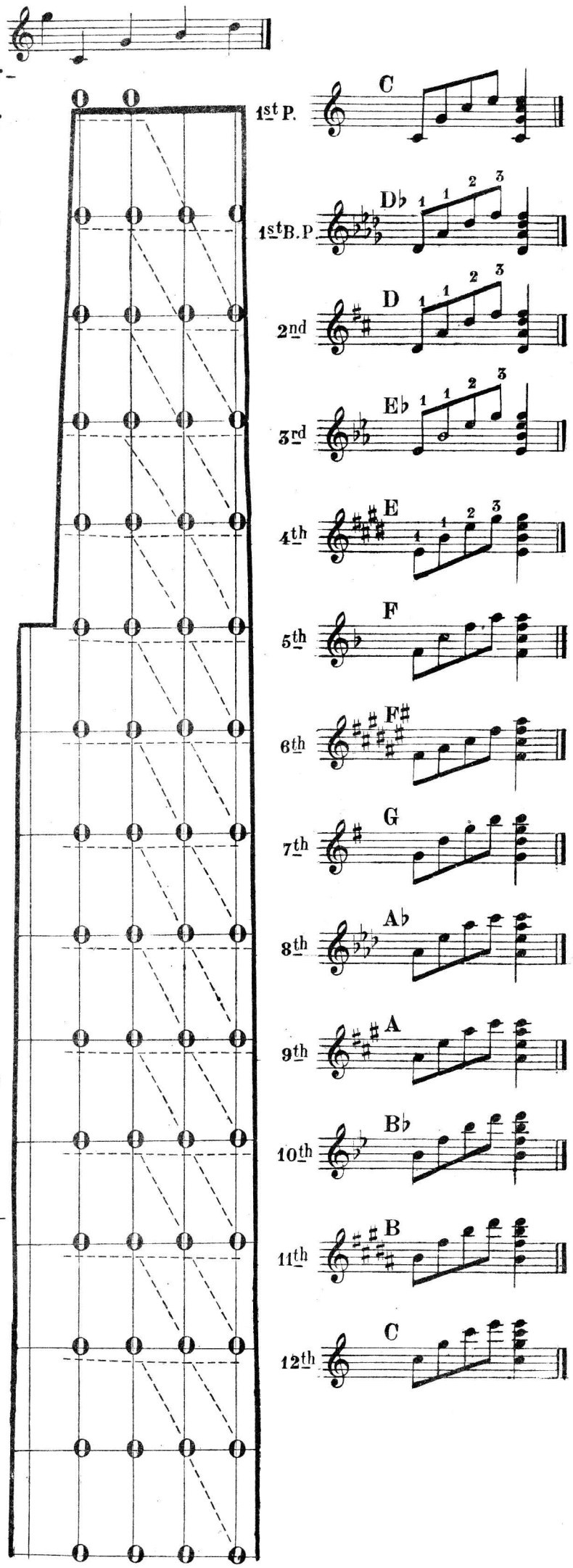
Natural Modulations.

The natural modulations from the key of *C. major*, would be to the dominant *G. major*, the subdominant *F. major*, and the relative minor *A. minor* with its dominanant *E. minor* and subdominant *D. minor*. Examples



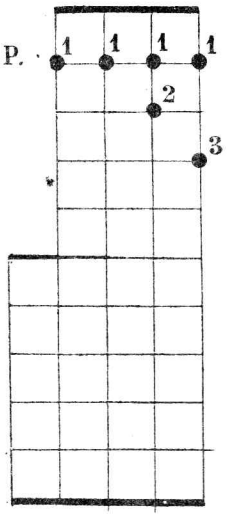
The natural modulations from A minor would be to the dominant *E. minor*, the subdominant D. minor, and the relative major C. with its dominant G. major and subdominat F. major. Examples:—

Open notes.



In the next place I will proceed to illustrate the manner of placing the fingers on the fingerboard. The first or principal one is the major chord, obtained by *barring* across four strings and in addition placing the second finger on the second string at the next fret, and the third or fourth finger on the first string at the next fret. This chord is called the ***Barré Position*** and is numbered according to the fret on which the first finger is *barring* as 1st B. Pos: 2nd B. Pos. &c.

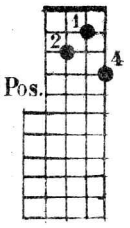
Example. 1st B.P.



It will be seen that by keeping the fingers placed in the same manner and moving them into the next position (one fret higher), another chord is produced having the same intervals but one semitone more. For example in the large diagram the same shaped chord in the first position, D♭ Major, moved to the next fret (2nd position), gives the chord of D Major and so on up the fingerboard as marked by the dotted lines.

The next, another major chord, quite as important as the foregoing is that with the first finger on the second string, the second finger on the third string and the fourth finger on the first string

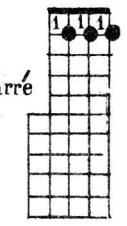
Example. 1st Pos.



By placing the fingers in the same manner on the different frets as before, the following chords are produced.

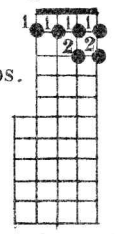
The Barre is another major chord and is made by placing the first finger across the first three strings.

Example. 1st Barré



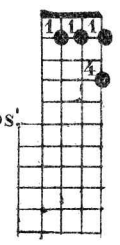
The Minor Barré Position is made by barring four strings with the first finger and two with the second.

Example. 1st Barré Pos.

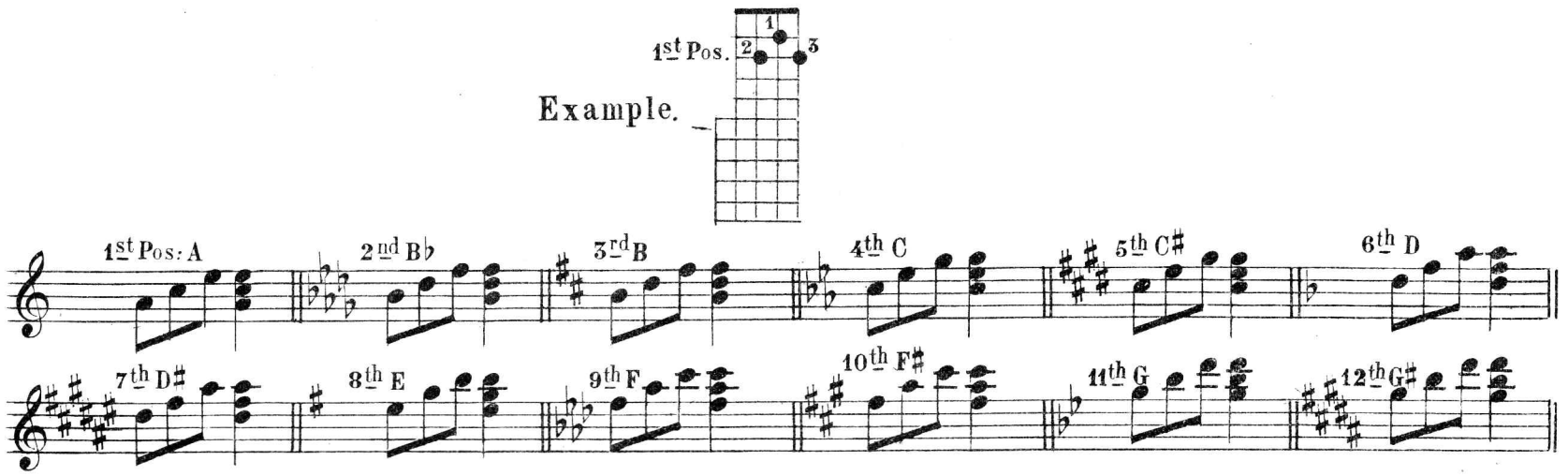


The next minor chord is made by barring three strings, with the fourth finger on the first string.

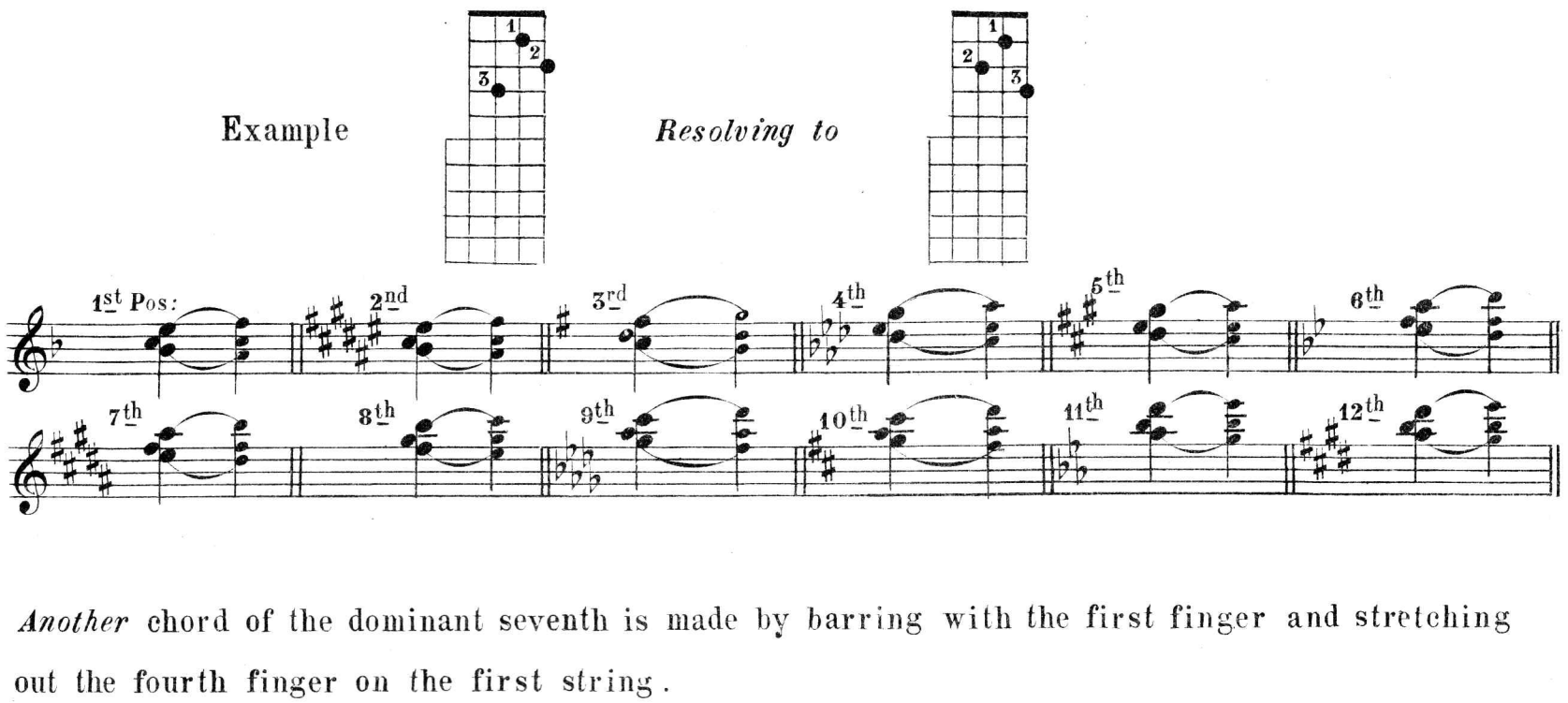
Example. 1st Barré Pos.



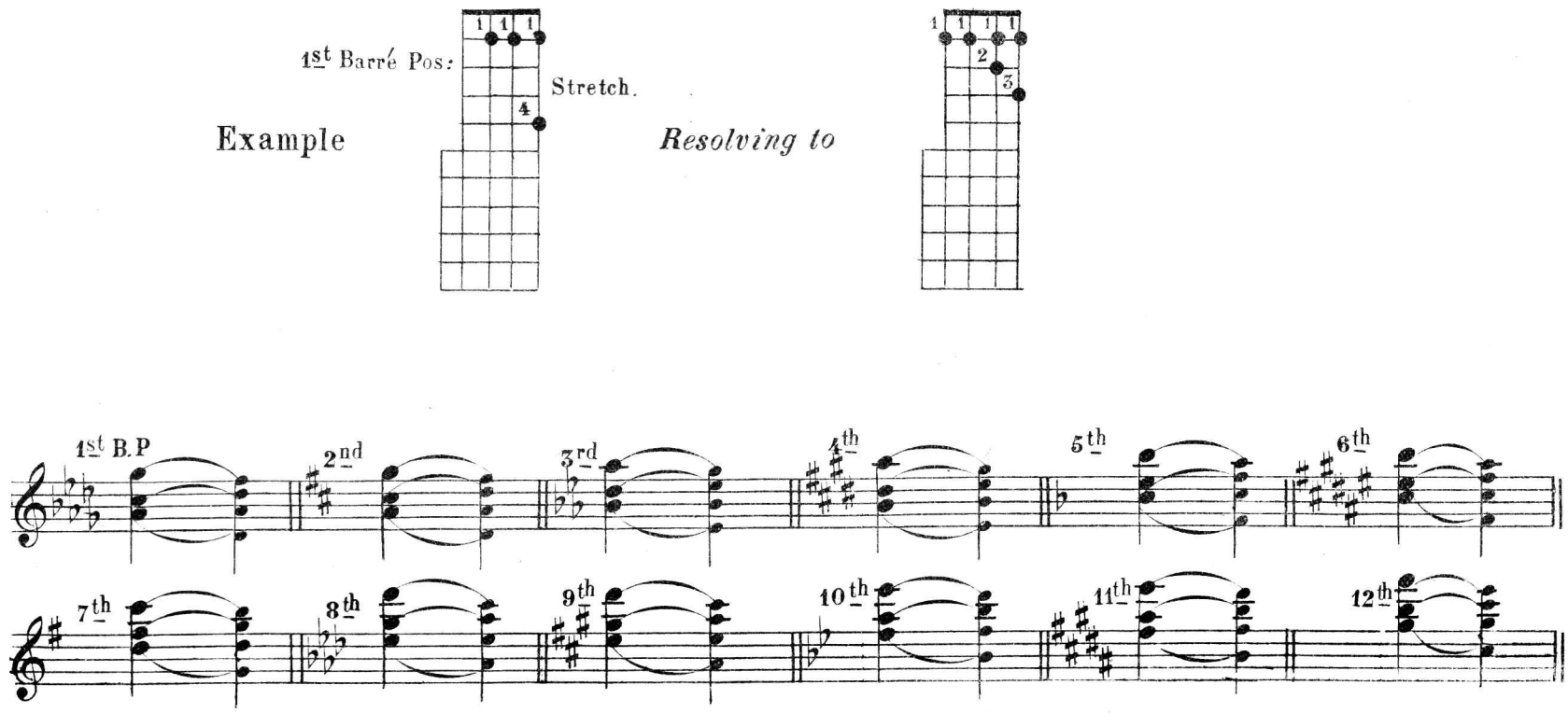
The Triangular shaped chord is also minor and is made with the first finger on the second string, the second finger on the third string, and the third finger on the first.



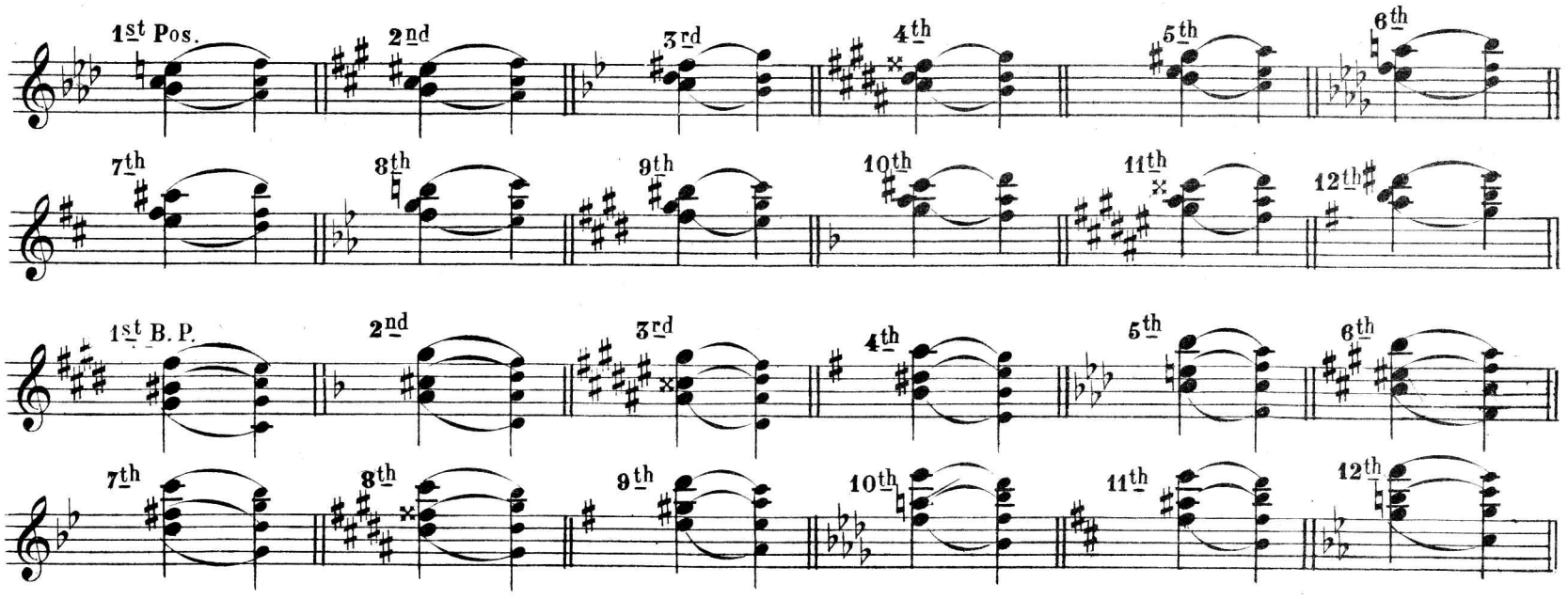
The Dominant Seventh. This is an important chord and generally resolves into the tonic chord of the key, as shewn below and is made by placing the first finger on the second string, the second finger on the first string and the third finger on the third string.



Another chord of the dominant seventh is made by barring with the first finger and stretching out the fourth finger on the first string.

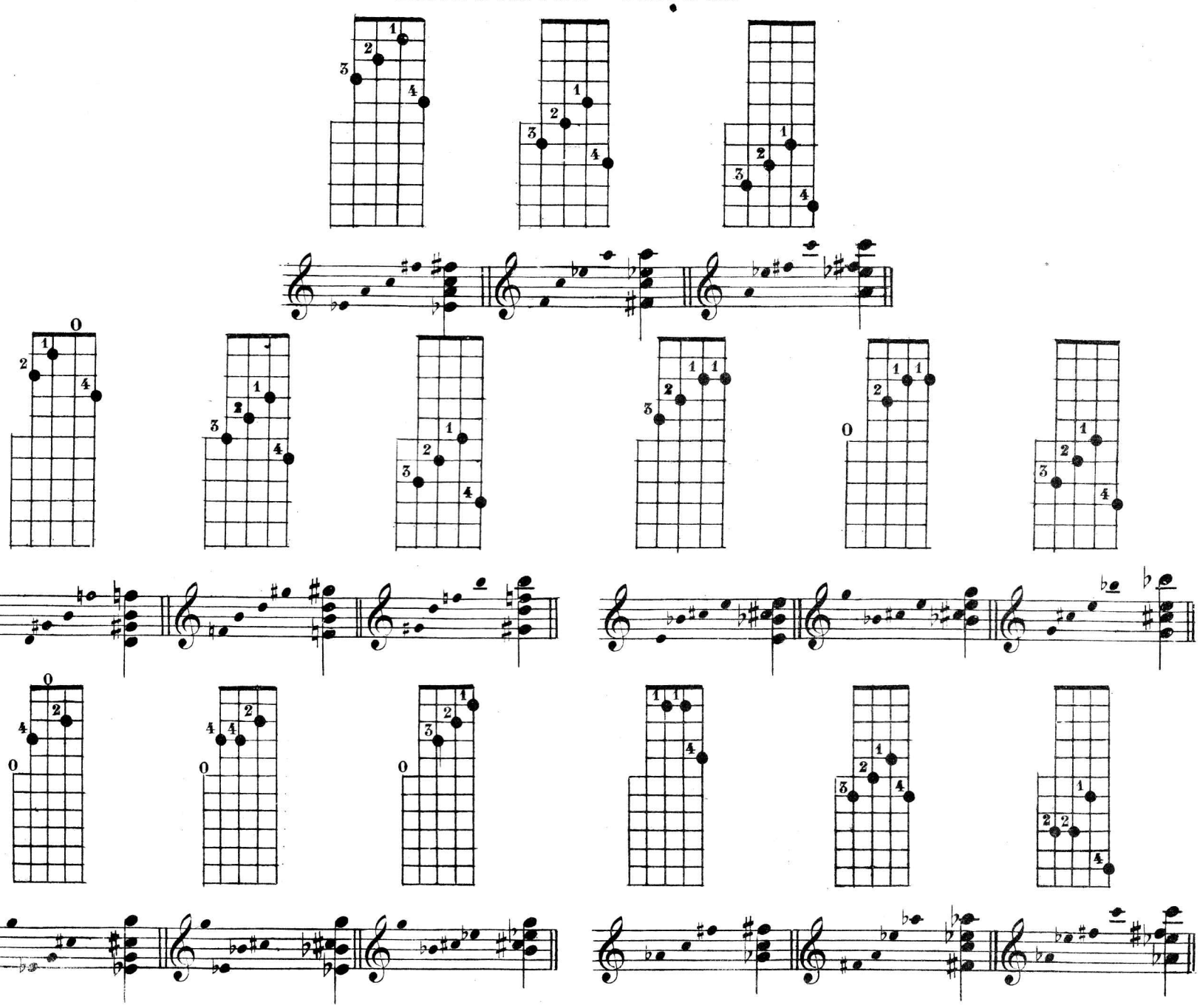


The foregoing dominant seventh chords also resolve into the tonic minor chords thus:—



Other chords of the dominant seventh.

Incidental Chords.



EXAMPLES OF ACCOMPANIMENTS.

SWANEE RIVER.

VOICE. 1 — Way down up-on the swa-nee ri-ver, Far, far a-way,

ACCOMP.

A LITTLE PEACH.

VOICE. 2 — A lit-tle peach in an or-chard grew, Listen to my tale of woe, And

ACCOMP.

HAZEL DELL.

VOICE. 3 — In the Haz-el dell my Nelly's sleep--ing Nelly loved so well, And my

ACCOMP. 2.B 2.B P

HURRY LITTLE CHILDREN.

VOICE. 4 — Hur-ry lit-tle child-ren Sun-day morn, The old mule's standing at the door,

ACCOMP. 4.B.

GENTLE ANNIE.

VOICE. 5 — Thou wilt come no more gentle Annie, Like a flow'r thy spirit did de-part.

ACCOMP. 2.B P 2.B. 2.B

PEEK-A-BOO.

VOICE. 6 — On a cold winters evening when bus ness was done, And to your house you re-tire, ... What a

ACCOMP.

ONLY TO SEE HER FACE AGAIN.

VOICE. 7 ACCOMP:

On - ly to see her face again, On - ly to hear her speak.

CHARLIE IS MY DARLING.

VOICE. 8 ACCOMP:

Oh Charlie is my dar-ling, my dar-ling, my darling, Charlie is my dar-ling the young chevalier, 'Twas

GOLDEN WEDDING.

VOICE. 9 ACCOMP:

Lets go to the gol - den wed - ding, All the dar - kies will be there

WAIT TILL THE CLOUDS ROLL BY.

VOICE. 10 ACCOMP:

Jenny my own true loved one Im go - ing far from thee,.....

DAFFNEY.

VOICE. 11 ACCOMP:

The wind was calm and the sun had set, Oh Daffney do you love me yet? When

OH! SUSANNAH.

VOICE. 12 ACCOMP:

I've been all ov - er ev - 'ry-where Su - san - nah dear for you, My

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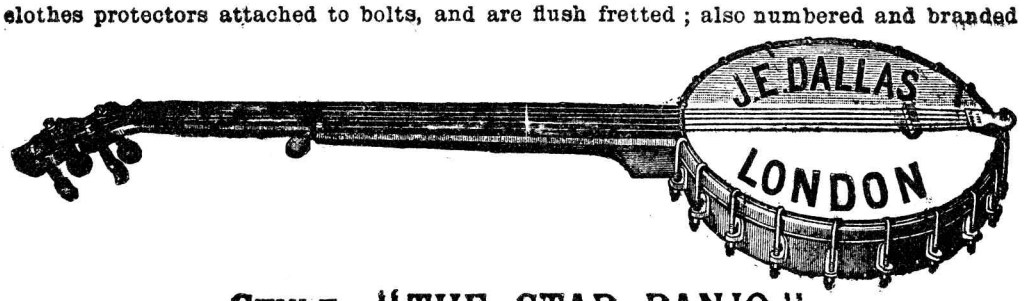

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No. 2. Fine German silver rim, spun over two steel wires, maple rim inside, J. E. Dallas's improved milled hoop 24 nickel-plated brackets, best walnut handle, finger-board inlaid with stars and pearls to mark positions frets at side of handle, ebony, or ivory fittings, very powerful tone.

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